



# THE CALIFORNIA PRINTMAKER

THE JOURNAL OF THE CALIFORNIA SOCIETY OF PRINTMAKERS | 2009



# Introduction

BY **JOAN FINTON**

Serious, dedicated, political, witty, philosophical, skilled, musical, passionate, socially conscious, contemplative: when you look around at the artists in our “guild”, you cannot help but be a bit star-struck. What forces have pushed artists to produce such an extensive variety of wonderful imagery? What people and experiences are responsible for the choices made? Where in printmaking history do we see ourselves? Where, and from whom, does *INSPIRATION* come?

These questions, and more, were asked of fourteen CSP members selected by the CSP Publications Committee, for the 2009 The California Printmaker. Here are the interviews, conducted by the Publications Committee’s members, exploring the nature of inspiration and how it works in individual artist’s lives. As well, included are quotes from artist members who responded to our informal poll about inspiration.

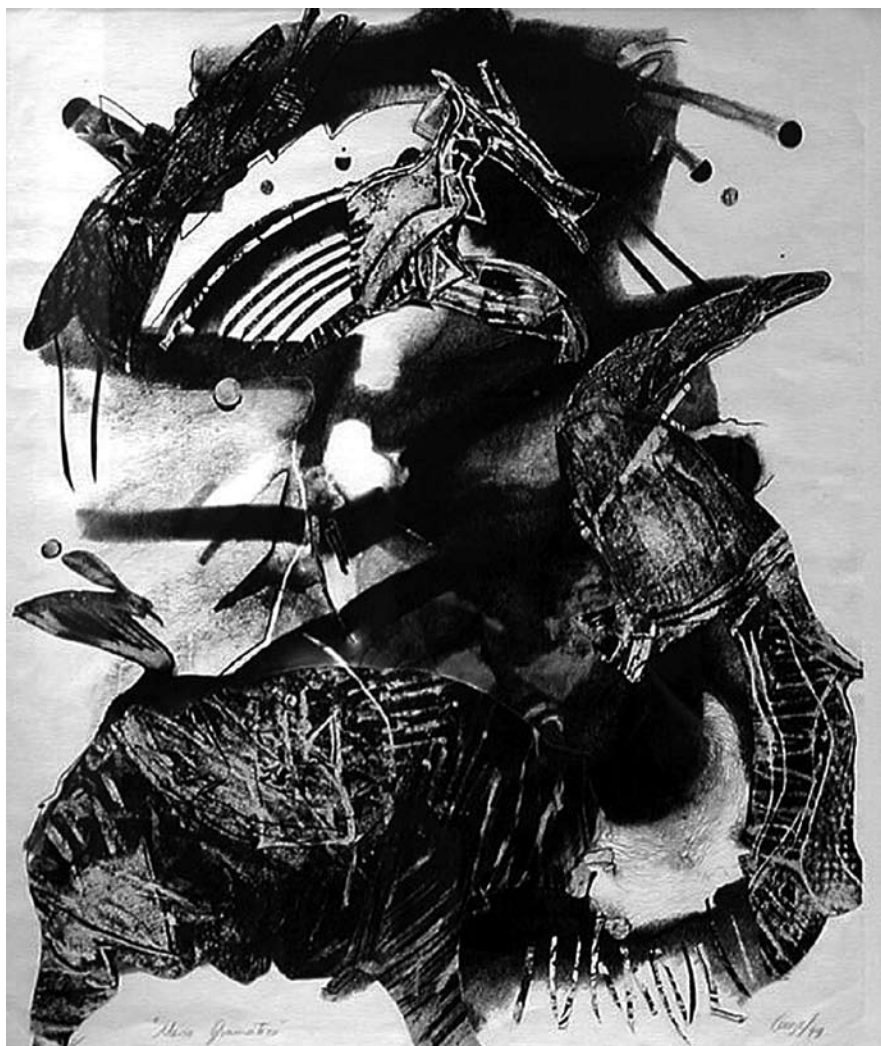
## The California Printmaker 2009

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Cover image by Janet Jones



# ANGELICA CARRASCO

INTERVIEWED BY **GLORIA MORALES**



I use the grotesque to express human emotions, frailties and struggles. My etchings depict the human condition using satirical zoomorphic characters in phantasmagorical landscapes. Through the monumental and fantastic qualities of my images, I depict our world and contemporary culture inhabited with horror and without order or reason. My images are inspired by specific realities expressed in metaphors that

are part of a larger universal fantasy.

I studied the history of printmaking and Mexican history concurrently. The use of the grotesque and the study of printmaking techniques inspired me to research the works of Francisco Goya (*Los Caprichos* and *Los Disparates*), Jose Guadalupe Posada and Jose Clemente Orozco.

I work on large-scale formats to emulate the graphic qualities of Rauschenberg and Warhol. Their new vision unlocked experimentation in my printmaking.



**How and when did you get interested in printmaking?** On my fifth birthday, as a birthday present, my father gave me his collection of European stamps. While admiring the images and various colorations of those tiny engravings, my little fingers delighted in the feel of the embossing. I enjoyed having this tiny gallery (literally) in my hand. In this way I was introduced to Picasso and artists of the German renaissance. Additionally, biographical lectures about Durer, Rembrandt and Goya, and others, opened the doors to my formal education in printmaking.

**What inspires you – another artist, the process, a theme?** I draw inspiration from life experience and the necessity to feel alive. An artist, a process, or a theme are only the excuse or motivation. Everything is a source of inspiration to me.

**Is there an artist who inspires you? Is there a specific work that you find particularly interesting?** I admire Rembrandt for his monumental work *Descent From the Cross*, Goya for his aquatints captured in *Los Caprichos* and *Los Disparates*, Rauschenberg for his expressive, graphic prints, Hockney for the tactile quality of his art, Picasso for his prints and his monumental composition of *Guernica*, the group COBRA, Alechinsky, Tapies, Van Gogh, Gauguin, and the German Expressionists. All of them inspire my creative process.

**Do you see yourself as part of a tradition or evolution?** I am part of a great evolution of scientific and technological systems. We live in a time of a broad range of possibilities. It is fundamental to not lose track of one's own creativity. I wonder what kinds of work great humanists such as Durer, Rembrandt, or Goya, would develop if they were alive today.

**Do you focus on a specific medium or combination of mediums?** Woodcut and intaglio techniques – such as etching, aquatint, engraving and mezzotint – have been my primary means of expression in printmaking. I use industrial tools like the Dremel Moto-tool, photomechanical processes and digital media to complement a print. I am drawn to woodcut (xylography) because of the wood's particular qualities such as grain and smell and because of the diversity of woods available in Mexico, my country.

**How does the technique serve your vision?** Knowing what can be accomplished with the intaglio techniques gives me freedom to choose what medium, or combination of mediums, to use to express my ideas. If any of these techniques do not satisfy my vision, I explore new ways to fulfill my creative needs.

**Talk about toxicity.** Personally, my health deteriorated because of the lack of safety conditions in my printmaking environment. Now the chemical industry has developed non-toxic materials and processes, thereby creating alternative ways to make prints. Alternative and traditional ways of printmaking



**Above:** Francisco José de Goya y Lucientes (Spanish, 1746-1828), "The Sleep of Reason Produces Monsters" (Caprichos, no. 43: El sueño de la razon produce monstruos), 1796-1797, etching and aquatint, plate dimensions 213 mm x 150 mm. **Previous page:** Angelica Carrasco, "The Monkey Grammarian," etching, lithography and monotype, 25 5/8" x 27 1/2", 2006.

can co-exist to foster our creativity and open us to new options/perspectives. The artist should carefully consider whether to use hazardous chemical materials and endeavor to assure safe working conditions.

**How important is it to you that your work is archival?** As an artist and individual, it is important to leave a testimony – within a historic, geographical and technological context – of my lifetime. I select good quality papers and ink to print with. It is through the documentation and preservation of history and art (including prints) that we are aware of other epochs, cultures, countries and artists. We should provide our personal histories for the future generations.

**What gives you joy?** To feel and be alive.

**Angelica, gracias!**

# KIM FINK

EDITED BY **PETER MCCORMICK**

**A**s an undergraduate, in the 1970's, I studied painting (at the then Museum Art School, now the Pacific Northwest College of Art, Portland). At the end of my second year, a new printmaking Professor, Clifford Smith, came to teach. He was from the Tamarind Institute where he had served as the Director of Education, just prior to Tamarind's relocation from Los Angeles to Albuquerque. Cliff was a real motivator who made learning the medium extremely fun and compelling. Upon taking his class, I immediately fell in love with lithography. The art community was abuzz that Cliff was in Portland. Cliff's stories of working with artists such as Joseph Albers, were eye opening. Printmaking was in a resurgence. Prominent artists of the day, such as Jasper Johns and Robert Rauschenberg, were leading the way in producing amazing print works.

I completed my BFA. My BFA thesis was a painted mural project. In the early 1990's, I worked more and more with works on paper, BUT I still wanted the "feel" I got from painting, as well as the immediacy in working out an image on canvas, and

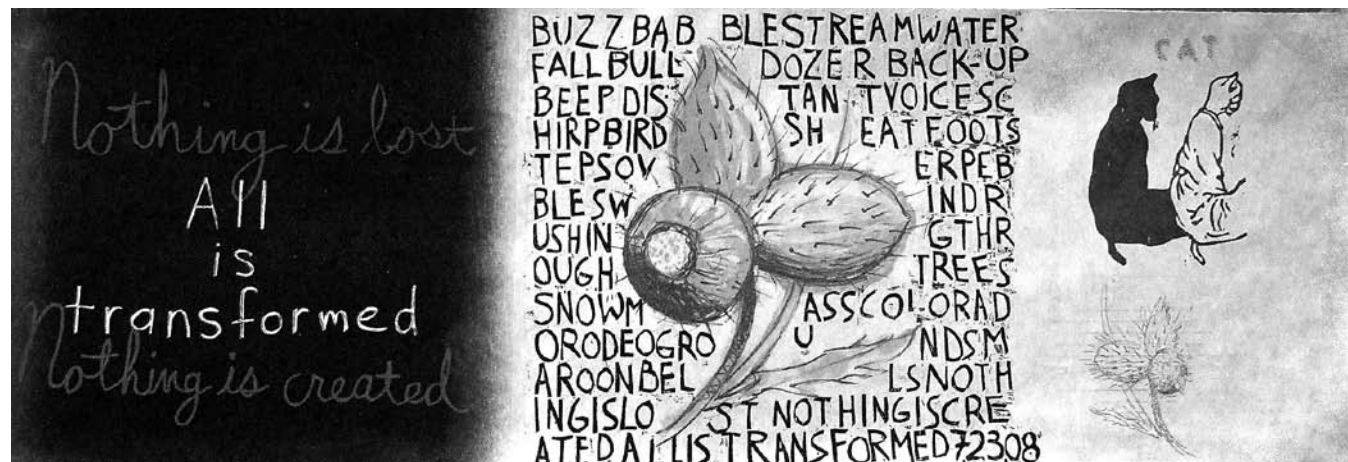


the satisfaction of the scale. In order to keep those qualities of painting that I desired, I began silk-screening, using water-based inks, in what is now called "variable editioning"; that is, changing colors of a screened image as I progressed through the edition. Each print became a monoprint – never one the same as the one before. Since I love lithography, often I began with a litho-based image on which I then would add silkscreen, drawing, painting, rubbing, print media, and or paint. I found "painting satisfaction" in this combining of printing processes. Of course, with this kind

of printmaking, one prints "blind," not knowing whether or not the print will come out satisfactorily. I find that of every ten prints in an "E.V." that I do, often only one, two, or three, are acceptable to me. The rest is "tare."

I see myself as a traditional evolutionist. It all changes. I use what is pertinent to my expression and disregard the rest, as Paul Simon suggests. I like to work like a jazz musician: adlib, variation on a theme, or improvisation. It keeps my juices flowing and keeps me on my feet. I like making split-second decisions in art. In my

"Scroll," polyester plate litho, serigraph on fabricated Asian paper, 12" x 33", 2009



“I FIND PRINTMAKING SOMEWHAT LIKE SEARCHING FOR THE PHILOSOPHERS’ STONE.” —Tron Bykle





"Engram," linocut, chine collé on dyed paper, 22" x 30", 2008

work, I am looking for a type of raw expression.

Reading, listening to music, and travel, particularly, inspire me. I love the fact that when traveling, as a visitor/tourist, one must "lose control". This "loss of control" allows me to see the world with fresh eyes. It is freeing. I experience the surroundings and environment without cultural baggage that I have when living on a day-to-day basis. That freshness of observation inspires me.

My wife, who is a painter, sculptor and art educator at an art museum, inspires me. Her way of looking at the world, the connections she makes with art and everything that surrounds us in life – science, education, math, tragedy, death – give her a connectedness to art as LIFE. Without life, art is nothing. Not art for art's sake, but art for life's sake. Artists who inspire me, other than my wife, are artists who use their life's experiences to fuel their work: Francisco Goya, Odd Nerdrum, Barton Lidice Benes and most outsider artists.

All kinds of paper work for what I need. Currently I am doing large-scale woodcut-based works on paper. I am using Okawara – large, thick Japanese paper that can take collage and abuse. I became

aware of this paper while taking a woodcut workshop with (CSP Honorary Member) Carol Summers, who uses it in his work.

I suppose that, being educated by a Tamarind Master Printer, I have been aware of the consideration of archival aspects of working with paper and the various materials used in the process. I feel that it is the archivist's job to take care of a work on paper. If my work is considered worth keeping, it is work conserving. But, frankly, that is not my interest or concern. I want a legacy of my work only for my wife, daughters and their families. After that, I don't really care.

Printmaking is a legitimate media in the fine arts and will stay that way. It may not be called "printmaking," but it will be there in the general scheme of things, along with painting.

For me, as a collaborator with other artists and as a printmaking teacher, I love the community that is created when working on print projects. I love that it fulfills my need to brainstorm, problem solve and have a common goal. I'm a Libra, after all. I enjoy the camaraderie of printmaking that one finds very little of in painting.



Photo of artist by Joe Ramos

# SHARI ARAI DEBOER

INTERVIEWED BY **LINDA YOSHIZAWA**

## **What inspires you?**

I am often inspired by other artists. It may be the work itself or it may be their approach to their work and work ethic that inspires me. I went to the William Kentridge exhibit recently and was inspired by how beautifully and simply he expressed his narratives and by the evidence of his hard work, with drawings scrubbed and redrawn. Last week I went to see an exhibit of Max Klinger etchings. They are technically wonderful, wildly imaginative drawings illustrating his bizarre storyline. It made me feel like I should do that—illustrate poetry, prose or my own strange narrative! I was also directly influenced by Jasper Johns' print series, "The Seasons." I liked the idea of doing my personal take on the four seasons. I've finished "Summer/Pleasure" and "Autumn/Accumulation". I have two more to go.

I'm also a fan of book arts. I am inspired by their sculptural inventiveness. I like the idea of expanding two-dimensional works, turning one of my favorite materials, paper, into three-

dimensional works that you can hold and view in your hands. I love works on paper: prints, Asian brush painting, sketches, and book arts. I'm not sure if it is the paper itself or the immediacy of the artist's hand that attracts me to the work.

## **What are the stories in your work?**

My "Nursery Series" is based on my memories. Both sides of my family were in the nursery business. After my father passed away we had to get rid of everything, the whole nursery. My original intent was to put together a portfolio of small prints for my relatives. I included images of insects, work gloves, family photos, and cuttings my father made for propagation. As a child I would lie on the ground to watch caterpillars at their level. It was not a conscious intention but a feeling of nostalgia resulted by recording these images and memories of a past time. After I completed about a dozen small etchings, I started to combine them in triptychs on half-sheets and found that they created a narrative similar to film clips. I ended up making five triptychs instead of the portfolio.

Often my original concept will evolve as it progresses. I like that projects take on a life of their own.

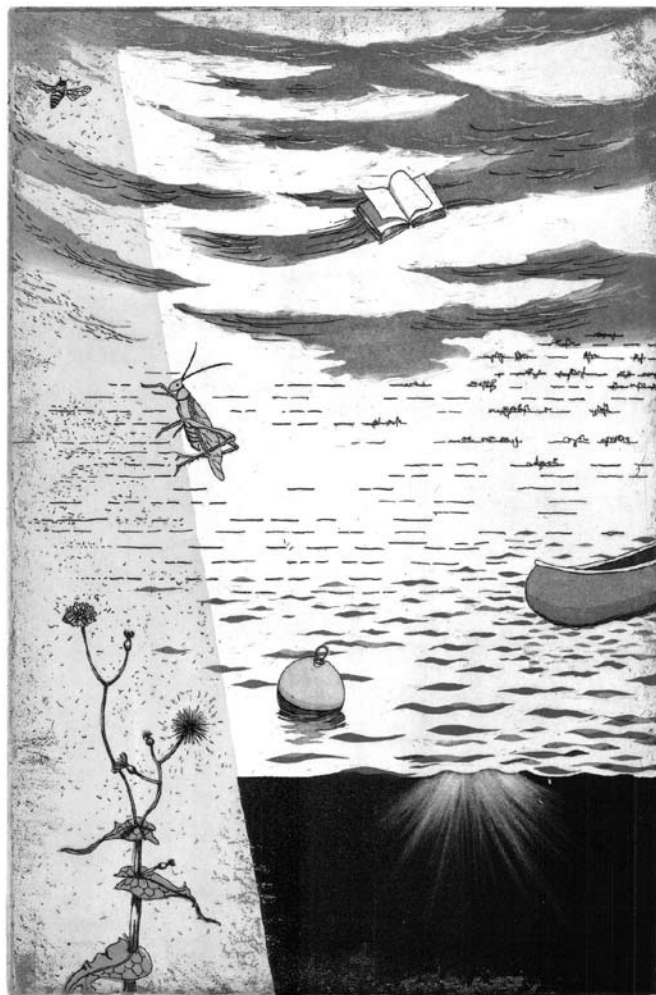
In my “Suitcase Series,” I included drawings of luggage that I’ve inherited, my dad’s army trunk, my aunt’s hat box and a very worn leather suitcase that I’m pretty sure they took to the internment camp during World War II. Later my dad stored old photos and watercolors in the suitcase in our garage. When we finally took the photos and paintings out to store in a better manner, I knew I wanted to honor their stories in my prints.

I don’t try to control the image as much as I did in the past. I’m letting more things just come out, inspired by the things around me and the objects that are important to me. For example, when I was learning to make photo etchings, I scanned one of the watercolors that my great uncle painted while interned. He was not an artist but I think the watercolor really conveys the barren camp in the cold winter snow. I combined it with a photo of my mother and my aunt as kids, my great uncle’s pocket watch, and a receipt from my family’s nursery in Sacramento dated in the 1930s. I had the photo etching sitting around for a year or so and knew I wanted to do something more with it. I added two line etching plates to the print and a story about relocation and adaptation emerged, how life may take you on a path you didn’t expect and how you are forced to adapt.

#### Why printmaking?

Before I found printmaking I was a watercolor painter. It was difficult for me to build a body of work because I work slowly and when I sold a piece, it was gone. Then I saw an article by an artist who did line etchings as a base for his watercolor paintings. He applied watercolor to the etching in a variety of ways, each one different. This process appealed to me, I could experiment and do variations of my painting without starting from scratch each time. After a few years with this idea in the back of my head, in 1999 I took my first printmaking class. I had beginner’s luck with an aquatint and was hooked.

What I discovered is that I like the drawing aspect of etching. My natural tendency is to be very detailed and I was always trying to overcome that in my watercolor painting. But in etching I can use this tendency to my advantage and be as detailed as I like. It was very liberating. Recently I’ve been leaving a little more



Summer/Pleasures, two plate aquatint etching, 18" x 12", 2009

to chance, using spit-bite and fowl-bite in controlled areas. I can’t totally let go yet.

I do mainly traditional intaglio and sometimes feel very old world, but I like that connection. I enjoy the physical aspect of printmaking, the hands-on work. When I’m in an artistic rut or don’t have a new project in mind, I go to the studio and print, and the physical work refreshes my mind and motivates me.

“I AM INSPIRED BY THE INDIRECT PROCESS OF CREATING A PRINTED IMAGE.”

—Lars Johnson



# CALIXTO ROBLES

BY JOAN FINTON

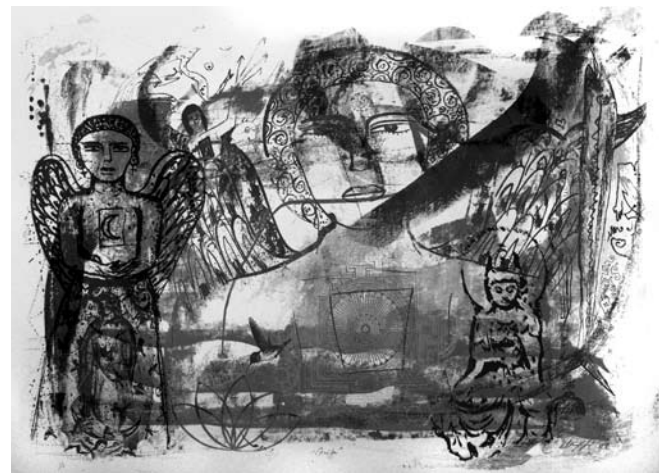
It is the fortunate child who grows up in a land rich in memories of ancient cultures. Though there were, to his knowledge, no artists in his family, Calixto Robles who was born in Oaxaca, believes art must be in his genes. "In the town where my mother grew up, pottery has been made for thousands of years." The myths and symbols of Mexican peoples, combined with his own deep spirituality, have constituted the imagery of Calixto's prints, paintings, and sculpture.

At university he sought the company of art students, became immersed in their world, and taught himself to draw and paint. Not until he moved to the US and discovered San Francisco's Mission Cultural Center, however, did he fully



MCC when Santana admired one of his paintings. The friendship between these two men has produced ever-deepening philosophical conversations and has expanded Calixto's interests in the mixing of cultures. The conviction that "we are all one" has led him to infuse his work with symbols from other belief-systems: Buddhas, lotus flowers, angels, compassion, love, the unities of mankind, - these are the inspirational forces for his current work.

Calixto started teaching at the MCC in 1992. Anyone can come to his twice-weekly classes. "Silk-screen is an easy technique to learn." But he himself has diverged from lithography and silk-screen, spending increased time on painting and ceramic sculpture. Oil-



**Above left:** "Peace," serigraph, 22" x 30"; **above right:** "Cecile," serigraph, 22" x 30"; photo of the artist by Joe Ramos

see himself as an artist. Attending MCC's open classes, he came under the spell of Rene Castro who taught drawing, and it was there that he was "seduced by the magic of the squeegee" where one stroke could do what it took many strokes from a paintbrush to do. His love affair with silk-screen launched his art career.

Artists who influenced Calixto early on were Chagall, Klee, Kandinsky and the Mexicans Tamayo, Cuevas, and Siquieros. Particularly inspirational has been his long friendship with artist/musician/philosopher Carlos Santana whom he met at the

based inks and strong solvents have given way to less toxic materials. Perhaps the latter has assumed greater significance since the appearance of Calixto's most recent inspirational force: his baby daughter Cecile! The world that she [and her older sister] will inherit has become the focus for his recent political-artistic activities, creating work that protests injustices to oppressed people in Mexico and elsewhere. Using his art for political goals while working with others in this struggle, has given Calixto great satisfaction.



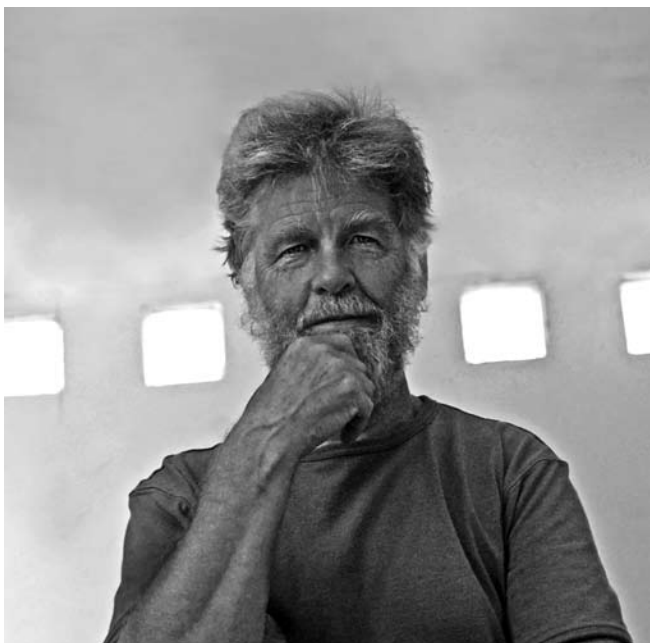


Photo of the artist by Joe Ramos

# SHANE WEARE

INTERVIEW BY **LILA WAHRHAFTIG**

**B**ucolic surroundings in a sculptural oak grove, and prints, light filled spaces glowing with Shane and Sally Weare's art on every wall, local Sonoma cheeses, rustic bread, wine, and prints, garden and pool, and more prints, prints, prints made up my interview with Shane Weare. For him, being an artist was the most natural thing in the world, his language more visual than spoken or written. Art was always a source of happiness for him and his artist parents, his father the creator of a popular British comic strip about an American cowboy, his mother a painter and illustrator.

His route began with Falmouth College of Art in Cornwall, England, full scholarship to Royal College of Art, London, assistantship at the University of Iowa (epicenter of American printmaking under Mauricio Lasansky), travels in America with other young British artists, "...going to America was a good move, a voyage of discovery..." meeting and marrying Sally, an American artist, various teaching positions in England and California, then professor of art and printmaking at Sonoma State University until his retirement in 2000. His prints are included in dozens of major public collections.

The always asked question, "What has inspired and/or influenced you as an artist?" evoked a flood of responses. "Paul Klee's late, looser work with its beautiful scratches, such as *Tightrope Walker*, (1923-etching), ....ancient mammoth and dinosaur bones dug up in Arizona and Nevada, Albrecht Dürer, Rembrandt, Pica-

sso, Goya, William T. Wiley, lots of people, open to everything..." In Shane's "endless landscapes" his fascination with lonely, vast, detritus-filled spaces, teem with giant, broken statuary, perhaps inspired by ruins and relics from Egypt or Israel, yet no human nor any animal appears. Earlier in his work, the enormous, empty spaces of the American West inspired him; today his landscapes are based on "the archeology of the mind."

His hooded figures, his humans with the heads of unique animals or carnivorous birds, dangerous-looking fish, ominous figures with book in hand (a bible - a manifesto?) evoke fear and religion, good and evil, life itself, according to one recent review. In their own way, his enormous landscape etchings filled with the flotsam and jetsam of a vanished culture, are just as powerful and evocative. Their very lack of life forms creates an intensely disturbing scenario and the reoccurring question, "What happened here? Where are the people? What caused such widespread destruction?" must be asked over and over. And yet, in looking at the piece titled "Fool," etching and watercolor, the same broken monoliths only evoke a quizzical smile as the title fool cavorts about a pleasant beach. Shane Weare's work touches all sides of our human condition, using his chosen elements of drawing and printmaking; his chosen tool, the human hand.

"Fool," etching and watercolor, 12" x 9", 2007



# AV PIKE

INTERVIEWED BY **GINGER TOLONEN**

**Q. How and when did you get interested in printmaking?**

**AP.** I have been drawing since I was eight. The focus of my education was and is art. But, photography is in my DNA. My maternal grandfather came to this country to learn photoengraving and to print photographs on paper. My paternal uncle took pictures and developed film from an early age. Every moment of my life was photographed. Photography has been the air I breathe.

I took two printmaking classes in college. Then I took a job training class to operate an offset press, an old AB-Dick. I had always considered myself a photographer. With a poet friend, I self published a book. I did all the half tones and striped up the four-color separations. When darkroom photography went off the cliff, no more wet paper, I went all digital. I sort of drifted with my art. Bookmaking seemed a logical transition, as pure

digital art was not satisfying. My photography was always a bit outside the normal and I discovered I could only get acceptance when I called the work "mixed media," so I drifted into mixed media classes. Toby Keller, my Cabrillo College instructor demonstrated using photographic work with monotypes. I loved it. I kept signing up for his classes to do more. Finally, he referred me to Robynn Smith at Monterey Peninsula College. Robynn is not only a great instruc-



Photo of the artist by Joe Ramos

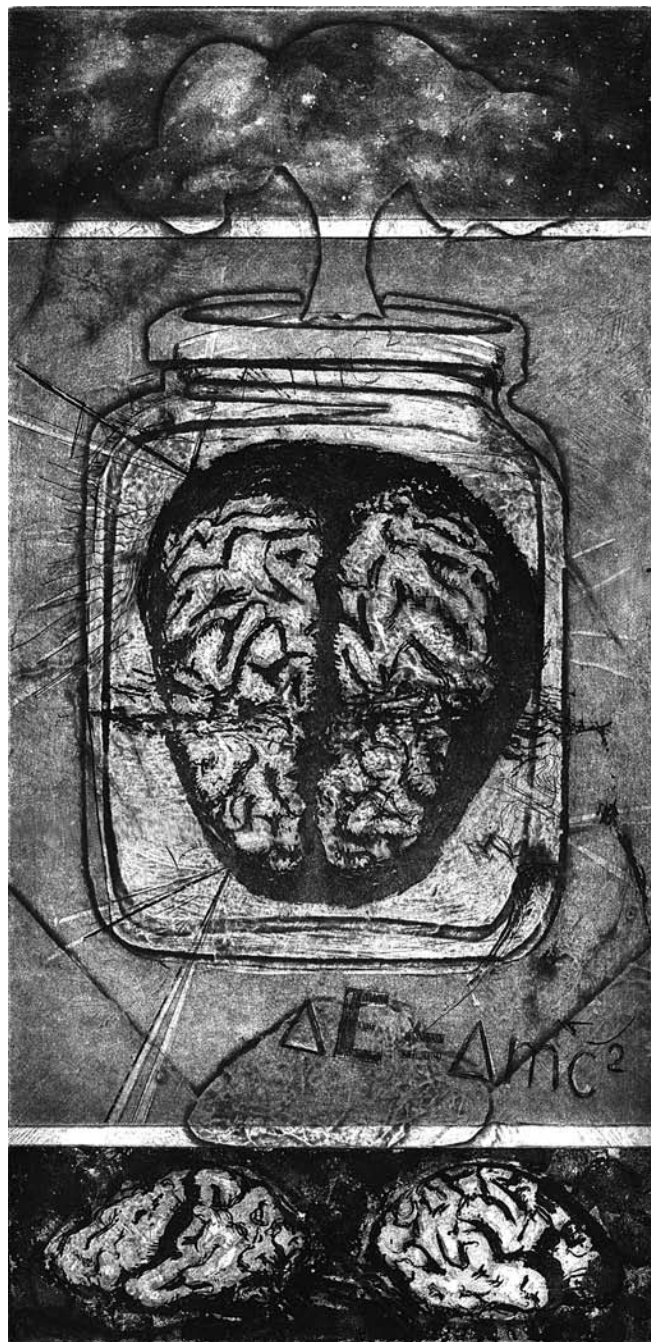
tor, but also a perfect fit for my images, because she works in layers, and that works well for me! Then I went back to Cabrillo to study with Rebecca Ramos.

**Q. What inspires you?**

**AP.** The California Figurative artists and the painters that came out of the Santa Fe school inspire me. I'd say Scholder, Oliveira, and Fonseca. My instructors have been inspirational also: Al Weber, Ted Orland, and Robynn Smith. But, for my printmaking, the person that has most inspired my work is Einstein.

**Q. Is there an image that most inspired you?**

**AP.** The images that I find most intriguing are from the Hubble.



"Einstein's Brain in a Jar," etching and aquatints with collagraph, 18" x 9", 2007

In the totally opposite extreme, daVinci, Galileo, and Kircher

**Q. Do you see yourself as part of a tradition or evolution?**

**AP.** Maybe both. I'm using digital process both to sketch out and to create my work. I research my ideas on the Internet, and find imagery. Does using the etching process make me a traditionalist? I'm using the floor wax method for grounds. I use Solar plates, Gum Prints, Pronto plates, and collagraphs. Most of my instructed learning has been in experimental



printmaking. I do like copper etching.

**Q. Do you focus on specific medium or combination of mediums?**

**AP.** Certainly a combo of mediums. Any way I can get digital into my prints. I use Photo Polymer plates, Xerox gum prints (and copper plates made from gum prints,) collagraph, chine collé, whatever works. My images are a combination of plates and a combination of layers. I decided right off the bat I did not like the idea of making a plate and then after printing it, that was that. With an image being made of sections and using different plates I recycle both my images and my plates.

**Q. How does technique serve your vision?**

**AP.** I have always been process oriented. Now I hear something and then Google it. See what images come up and what information. Follow that trail. Download images and put them in a file that I can view in Bridge and get ideas from. Then work in Photoshop. Put my finished work (scans) in the file and see what images will work with that image.

I'm pushing, pulling, and tweaking the downloaded images to make them fit my vision. Sometimes those images take on a new meaning for me and become part of my visual vocabulary. That has happened with the Iraqi women in barkas. Now that image is my symbol for earth. I have my own history with that robe and maybe it is part of my usage of the image.

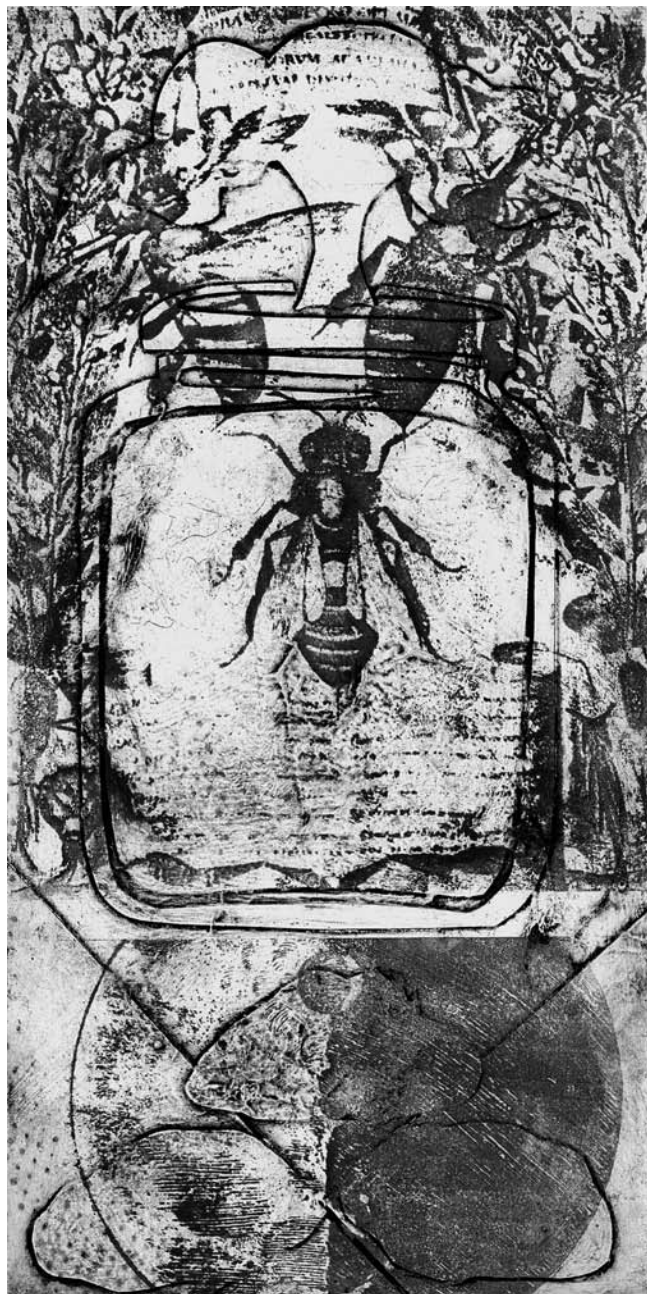
**Q. What are your fears, frustrations, and concerns?**

**AP.** Not enough time. Money. Burnout. Aging. I have the normal fear of the blank page. I have been riding on passion for a while, but am coming down. The unknown is always a bit intimidating. Then I guess, I also fear if there are no new ideas. Will the work outlive me? What seems so common in our society is have the art carted to the dump with the death of the artist. I have a group of friends working on this problem, but it seems a hard nut to crack.

**Q. What gives you joy?**

**AP.** The journey. I have always been interested with the story, the narrative. I'm interested in both new and old cosmology. I do want to be part of telling this story. As an artist, I'm always dealing with creation and ordering space. Looking for new ways, that are still compatible with the way we see the process. But how do we process? I'm really interested in how we perceive and the variations of perception.

Collaborations give me joy. Communicating with other



"Galileo's Moon, Stelluti's Bees," Gum Arabic transfer print with collagraph, 18" x 9", 2007

artists gives me joy. From taking and discovering Astronomy I can see we live in a very special and best of all universes and world.

“JANET TURNER (CHICO ARTIST, PROFESSOR)  
MADE ME DO IT!” —Jerril Dean Kopp



Harry Callahan, "Lake Michigan, 1953," gelatin silver print, 7 1/2" x 9 3/8"

# ROBIN MCCLOSKEY

INTERVIEWED BY **LINDA YOSHIZAWA**

## On inspiration

I am inspired most by two things: one is the amazing California landscape, particularly the Bay and the redwood forest. I love to be outdoors and have hiked and camped in the area a fair bit. Many of my ideas seem to come to me while driving. From the highway I can see cliffs cut away to reveal geological layers. After driving past these cliffs many times, I got the idea of putting the objects for my images in the dirt itself.

While I love the landscape, I do not really make landscapes. Instead, I use it as a metaphor in my images. I am interested in showing the scale of Nature versus the scale of life—much the way that long and narrow Chinese scroll paintings depict a giant landscape and tiny people. Nature on a grand scale, our small part

in it, time passing, and memory are all part of my images.

Secondly, I am deeply inspired by the work of other artists. I am really drawn to work that has some sort of obsessive quality to it (which perhaps explains my attraction to printmaking), and work that is serious and ambitious. I must also confess that I am drawn to work that is romantic or deeply felt in some respect, and I love beautifully crafted things.

Not surprisingly I love artists who have a collage or assemblage method to their work: Joseph Cornell, Edward Keinholz, the great Dada photomontage artist, John Heartfield, Robert Rauschenberg. Turner and Rembrandt have inspired the mark-making in my prints. In photography I like Harry Callahan and, more locally, what Richard Misrach does with beauty and de-



struction. I think Jim Campbell and Bill Viola use technology in a way that is very poetic. And I love how Andy Goldsworthy responds to nature in a way that seems both childlike and incredibly sophisticated.

### On printmaking

It was not until after graduation that I took my first real print class and after that I was hooked. It was during a slide show much later at a class on alternative photo processes that I saw some photo-etchings and it was love at first sight. I knew that was what I wanted to do and I've been making photo-etchings ever since.



Photo of the artist by Joe Ramos

I have tried other media, but they have left me unsatisfied. I think there is something about the indirectness of printmaking that has really worked in my favor. There is a certain amount of

control that you have to give up in printmaking, no matter how experienced you are, and that has been good. It is a good lesson that we cannot control everything.

Printmaking is a good way to combine images and I am definitely a combiner. I love all kinds of printing and my work is almost always a combination of, at minimum: photography, digital imaging, photo-etching and monotype. There are also often other processes such as Xerox printing, *chine collé*, drawing, drypoint, aquatint, soft ground, collagraph, etc. You can do so many things with the plate and to it and still have it all in one image.

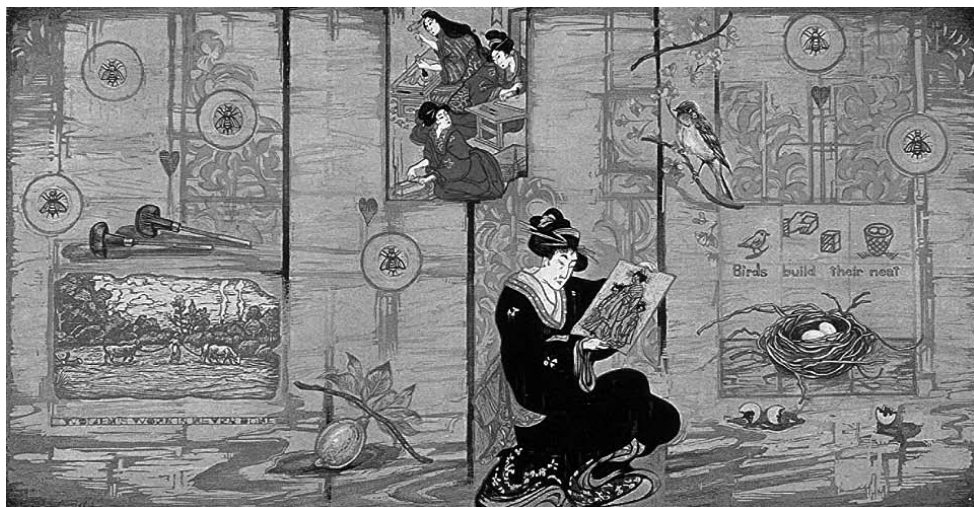
### On joy and sadness

The times I am most excited are when I first expose my images onto the photo plate and when I am almost done monoprinting. Before the exposure there have been lots of hours at the computer which is fun but not nearly as satisfying as bringing the image into the "real" world. The monoprinting, which is the very last part of my process, is very satisfying. It is relatively quick and if things have gone well, it really pulls the disparate parts of the image together.

I love that our way of working has a long tradition that has given the world numerous works of amazing art. Being a link in this long chain means a lot to me and as a teacher, I like imagining that there has been a long line of teachers connecting students going back to Rembrandt's time. So I am saddened when I hear of a print program being canceled and by the lack of understanding or respect that is sometimes accorded printmaking. I would be very sad if this tradition were to die.



"Arbol Familiar #2," work in progress, 2009



**Above left:** photo of the artist by Joe Ramos; **above right:** "Women's Work is Never Done," woodcut, 14" x 27", 2008

# SYLVIA SOLOCHEK WALTERS

BY **JOAN FINTON**

It takes a special mix of talents for a skilled teacher and administrator to be a serious practicing artist. Sylvia Solochek Walters has just retired from San Francisco State where she has taught printmaking for 25 years and where she has also, for some periods, led the art department. Now that her tenure in academia has ended she is devoting her time and energies to her first love, woodblock printing.

Sylvia started drawing as a child and was lucky to have been encouraged by her parents, the first in line of those inspirational sources so important to an artist's development. In high school she minored in art, - designed sets for plays, created posters and produced what she termed "service-oriented" art. At the University of Wisconsin, though she majored in painting and printmaking, her degree was a Bachelor of Science, the disciplines required for science-studies standing her in good stead as an artist. Under the tutelage of printmaker Alfred Sessler she worked in lithography and woodcut. Sessler, a warm and encouraging teacher, was the first of several inspirational forces during her college years: Dean Meeker, famous in the 1950's for silk-screen was another, and Warrington Colescott yet another. Sylvia credits Colescott for her sensitivity to color. "How to think about art, how to look behind surfaces, see meanings, and write about art" are aspects of her artistic and critical imagination that were stimulated by her studies with Colescott. Artists who were important influences for her in the 1950's and 1960's when she was immersed in art-historical studies, were Degas, Ingres, Matisse, Cassatt, the Post-Impressionists, and the Bay Area figurative painters: Bischoff,

Park, Joan Brown.

The artist who most directly inspired her own approach was Leonard Baskin, significant for the way he used "line in service to humanistic concerns". Like Baskin, Sylvia herself has always been CONTENT- oriented, not satisfied to work completely in the abstract. A humanistic approach has been a major theme throughout her career.

Sylvia began her teaching life at Keuka College in New York State where she taught "everything" and continued at the University of Wisconsin. For 3 years she worked at the U of W Press where she honed her skills in typographic design, book design and book production. She and her husband Jim moved to Nebraska in 1967, and then to St. Louis where she founded the art department at the University of Missouri at St. Louis. In 1984 they came to the Bay Area and Sylvia's affiliation with SF State began.

Throughout these years Sylvia's direction as a woodblock artist has been influenced by feminist concerns and has followed two harmonious trajectories: autobiographical and personal imagery leading to larger-world concerns; and technical explorations building upon Japanese woodblock practice. The latter has been an ongoing inspirational force which Sylvia has both respected and refined, creating a technique for multi-colored prints employing a reductive practice and the use of stencils. In all of her works, allusions to nature, to women, to the Bible, to family, to artists, playfully and meaningfully interact. The resultant woodblock prints become inspirational for those new to this medium, and for us, her continuing audience.



# ANTHONY LAZORKO

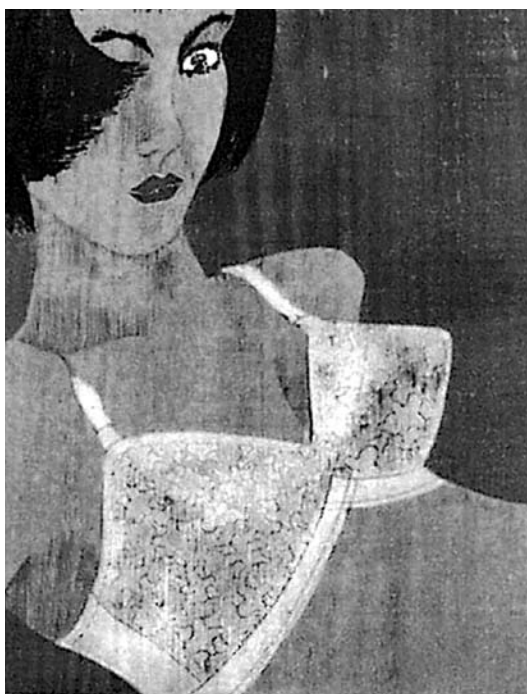
INTERVIEWED BY **JOE RAMOS**

Born to a working class Russian immigrant family in Philadelphia, Anthony Lazorko knew early on that he wanted to be an artist. In the 1940's he attended the Philadelphia Art Academy. He was markedly inspired by its vast collection of American art; especially the Ashcan art movement works. Although the prevailing attitude was for American artists to go to Europe to make art like Europeans, he was inspired by his own experiences of living in the multicultural, working class neighborhood he grew up in. He developed a keen understanding of the politics and struggles of assimilation by new immigrants. He says that much of his art has become a quest to define what it is to be an American.

Having to raise and support a family forced him to put his aspirations of becoming a fine artist aside. Lazorko worked as a newspaper graphic artist in Philadelphia and St. Louis. Only recently, since retiring in Mesilla, New Mexico, has he been able to work full time at printmaking, creating his evocative woodcut prints.

His woodcuts, reminiscent of Edward Hopper's lonely Main Street imagery, have a definite American tone imagery, expressed through a Southwest and '60's Pop sensibility. His truck stop/cafe imagery harkens back to '50's-'60's scenes of traveling Route 66. He frequently does variations of these scenes, at different times of day, as a way to sear this imagery into the viewers' mind. A greasy spoon café, in St. Louis, becomes a welcoming haven, day and night, for workers. Semi-trucks rest at familiar looking gas stations/truck stops. They cross overpasses at dawn and mid-day, transporting general merchandise.

Lazorko's newspaper jobs involved designing the visual layout of the papers, but he also drew the products to be used in newspaper advertisements. He refers to these crisp ink drawings as his clip art. Ironically, his fine renderings of soup cans, detergent boxes, bras and other Americana products have appeared in many of his prints.



"Page 3A Muse," woodcut, 13 1/2" x 10 1/2"

His years of drawing have given his woodcuts a graphic and detailed quality.

Lazorko's woodcuts of abandoned factories, people hanging out in front of modest houses, mysterious landscapes of the Southwest, and the odd meticulously rendered food products all attest to his sensitivity as to what it means to be American. It's a vision that many artists attempt, yet few are able to fully realize as he does.

A Maidenform bra advertising campaign during the 1960's inspired his eye-catching print, "Muse." He had worked on the wood block periodically over the years, and then packed it away in a box. It was one of the first blocks that he editioned after retiring. A raven-haired woman, with a '60's blunt cut hairdo that coyly covers one eye, proudly wears a torpedo like brassiere resplendent with intricately stitched lines. It is an appealing, yet puzzling, print. Is he portraying an advertisement or is it a reflection of America?

Lazorko recalls when his father first joined a labor union. Previously his father was barely able to afford modest sundries from the corner store, let alone be able to take his family out to dinner. After joining the union, he remembers his father taking the family to a cafe or automat weekly. I can imagine Lazorko as a child, mesmerized by the bounty and selection of food at the automat. I'm sure many of his prints were inspired by this childhood memory.

However, it is not only the culinary bounty that has inspired his prints. Even more, his prints reflect the struggles of his father and other immigrants in America. There is depth in his reflective woodcuts.

Lazorko's woodcuts have a definitive narrative quality. His prints tell us American stories. His imagery has been inspired by what he knows best and he has expanded his vision by taking note of everything he sees and feels. His past and present inspire him and infuse his woodcuts with magic and mystery.

# JUAN FUENTES

INTERVIEWED BY GLORIA MORALES



"Ribbon Dancer," linocut/woodcut, 24" x 16", 2009

**Q: How and when did you get interested in printmaking?**

**A:** I got interested in printmaking from my first classes that I took at SFSU in the early 1970's. I had taken a printmaking class with John Ihle and also my first silkscreen class with Rupert Garcia. It was my very basic introduction to printmaking as a student. Later I worked closely with Rupert in his studio,

helping him print some of his early silkscreen posters. It was the social movements at this time that helped me consider printmaking as a means to reach more people. It has been printmaking that has helped guide my community involvement and commitment to my work.

**Q: What inspires you?**

**A:** My inspiration comes from many diverse angles, I care about what happens to people and I like to draw people, they are my constant theme. The drawing becomes the inspiration for its transformation into a print. I like the process involved in getting to the finished product, the many steps that it takes. With my relief work, it is the drawing and cutting that gives me the most satisfaction.

**Q: If there is an artist that inspires you, is there a specific work that you find particularly interesting?**

**A:** I have been inspired by many artists. I love paintings, drawings and prints of the old masters, the Taller de Grafica Popular in Mexico, the printmakers from Latin America and the poster makers from the Chicano movement to the Cuban poster artists.

**Q: Do you see yourself as part of a tradition or evolution?**

**A:** I have been doing this work long enough now that I guess I can say it is part of a long tradition of American and Latin American printmaking. I would like to hope that it will become part of an evolution towards greater work.

**Q: Do you focus on a specific medium or combination of mediums?**

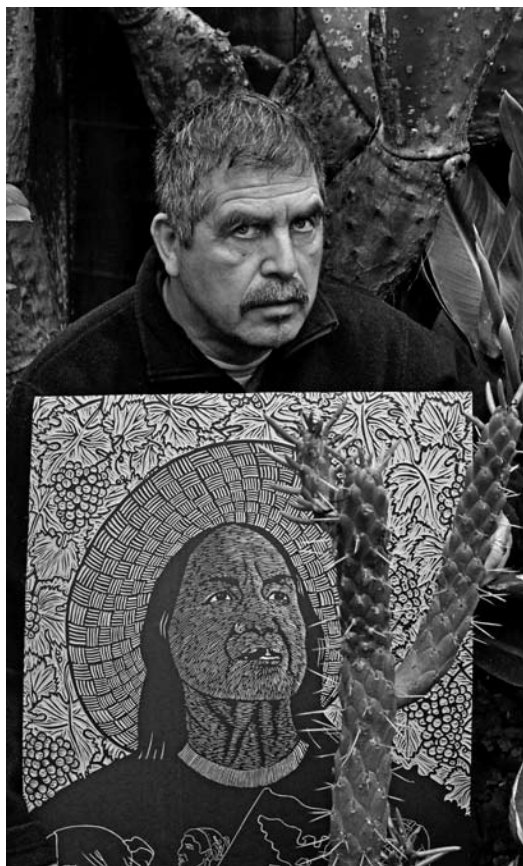
**A:** I have been mostly working with silkscreen and relief as the primary medium for my expression. I try to keep it simple so it is either

one or the other and sometimes I do them in combination.

**Q: How does the technique serve your vision?**

**A:** The technique in relief is exactly what I was looking for in terms of having a very bold look to the work. I have been adding some color to some of my prints, but I still prefer a black and white image. It is strong and to the point, the image gives the





**Above left:** photo of the artist by Joe Ramos; **above right:** "Sharecropper," by Elizabeth Catlett, linoleum cut, 45 cm x 43 cm, 1952

viewer a direct vision with no interference.

**Q: Talk about paper.**

**A:** Paper is the one aspect of printmaking that is always exciting. I love having to go to the art store and select my paper. The way it looks, feels, smells, and the weight all contributes to the need to pull a finished print. I try and use the best quality paper available and affordable. Prints should not be sold on poor quality paper period.

**Q: Talk about toxicity.**

**A:** I printed for many years with solvent based inks. I started feeling sick after many years of exposure to the chemicals. I have friends who's body started to break down as a result. It has been over ten years now, that I switched to water based inks for relief and silkscreen. As an instructor I have encouraged my students

to work with the water based inks.

**Q: What are your fears, frustrations, concerns?**

**A:** The cost of materials keeps rising and the low priority that art is given in the public schools is bothersome to me. I want art to be more accessible, the world would be a much nicer place. I worry about the lack of traditional uses of printmaking in today's art schools. The basics are being ignored due to the immediacy of image making on a computer.

**Q: What gives you joy?**

**A:** Spending time with my family, grandson, and friends and working in my garden. The fact that I have a studio next to my garden. It is so peaceful and beautiful; it gives me the opportunity to create and to share what I have with other artists.

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“PRINTMAKING IS MY LANGUAGE,  
IT'S REFLECTS MY LAYERED WAY OF  
FORMULATING IDEAS.” —Katya McCulloch

# SARAH SANFORD

INTERVIEWED BY GINGER TOLONEN

From my first college course in printmaking, lithography, I felt as though I had finally found my niche. I liked manipulating the process and all its tools. The magic of the alchemy fascinated me. It allowed me to discover the possibilities within the medium while seeming to contain always an element of surprise. Through the process, I was able to see or visualize the image all the while knowing that I could change things as I went along, playing within the layers.

The things that inspire me are unpredictable patterns, intricate structures, and complexities found in nature. I've always been interested in biology and anatomy; they are the resources and references that I use in my work. My dad is a doctor and growing up I was surrounded by medical journals and explanations of how the human body works and deals with diseases. I am also married to a scientist. His work as a molecular biologist has exposed me to the idea that we are all interconnected, not only as individual persons, but to all living organisms. It is the intricacies that define who we are as individuals that I am most interested in.

Currently I like the works of Ryan McGuinness, who uses a lot of screen-printing. I've also been a fan of Susan Derges for a while. Her photographic work has actually been a huge influence on the content of my work for the past several years. Really though, I'm into finding contemporary works that are taken to a new level, pushed beyond what we know them to do. My colleagues inspire me; artists working in other mediums inspire me. I don't limit my engagement to only a select group of artists. It's visual inspiration wherever it happens.

I use silkscreen with digital techniques, drawing, and photography to make my prints. I also incorporate installation on occasion as part of my presentation process. Using the photographic process has a direct link to the work, itself. It references medical

imagery, i.e. microscopic and SEM (scanning electron microscope) images, as well as telescopic imagery, both are seen through a lens. My work interplays between macro and microcosmic worlds.

Because my prints require so many layers I use Somerset satin 300 weight. The smooth surface of the paper is easy to print on and maintains the detail and subtleties of each layer. I have always worked two-dimensionally, and I think printing layers on paper is part of what I love the most. There is something so satisfying about it, the process of layering and building up an image through its individual layers. It links back to my love of drawing as well, working directly on paper. When you see my work live you'll notice the deckle edge of the paper plays a small role as well. Its soft edge relates to the slightly blurred imagery becoming part of the overall piece.

I work in water base. When I started art school working in a safe environment was very important in terms of your longevity as an artist. I always work as safely as I can. That has become my habit. It wasn't until I was pregnant and teaching that I was so thankful to be working in a low toxic environment. When I teach I try to be extremely informative to the students as well giving them non-toxic alternatives when possible.

Have you read "Seven Days in The Art World" by Sarah Thornton? Since reading that book I've become more aware of how easily art gets categorized into being either in or out of fashion. It's disheartening in a way... and printmaking has always walked this sort of fine line...in terms of its placement in value or its engagement within critical discourse to other art mediums such as painting and sculpture. With that being said, I do call myself an artist printmaker because I see myself first and foremost as an artist, but I use printmaking to visualize my work.

My family, my daughter and husband give me joy. Natural beauty, patterns and their abstract beauty, in particular light reflections at the moment and the

physical nature of light itself. Quiet kindnesses; when people do things that they don't expect anyone to notice; they're not looking for a thanks or any form of validation. That becomes my balance. These things bring me joy. Of course the joy in working comes when the last layer is printed and somehow everything comes together.

**Far left:** "Lightscope," silkscreen on paper, 18" x 24", 2008; **left:** photo of the artist by Joe Ramos





# ALICE GIBBONS

INTERVIEWED BY **LILA WAHRHAFTIG**

Alice Gibbons is that rare person, a true San Franciscan, born and bred. Her intaglio images of the San Francisco landscape range from the graceful sweep of a modern freeway ramp to the intricate “gingerbread” details of a late 19th century row house. Her prints are at once very detailed, yet abstract in composition.

She went to Miss Hamlin’s private school, and for a time attended boarding school. Art was often taught as a second class subject, not nearly as important as academic subjects. However, like

many visual artists of rich talent, she showed her artistic interest at a very early age. Her crayon drawings often depicted cartoons while one of her early sculptures done at seven or eight years of age, was that of anatomically correct set of red teeth with blue gums! In school art was always her primary focus, and at the San Francisco Art Institute she studied painting, color,



Photo of the artist by Joe Ramos

and composition. By going to France to study for five months at the L’Academie de La Grande Chaumiere in Paris, she was able to focus on drawing and painting. Back in San Francisco, she then studied with Richard Graff, and in 1965 began to work on copper plate etching under the direction of instructor Gordon Cook. Alice reveled in working with metal, possibly because of the beautifully polished silverware present in her childhood home. Although she had studied other print media including silk-screen, lithography, and relief printing, etching metal plates has been the process in which she finds true satisfaction and a strong sense of “rightness.”

She took a pivotal step in 1969 by joining the Graphic Arts Workshop, then located in the outer Richmond district of San Francisco. Here she had access to a well-equipped print workshop with presses, a retail gallery, and interaction with other printmakers. She also began to show in various venues such as the Lawson Gallery and the San Francisco Women Artists Gallery. The urban landscape with its varied architecture of old and new buildings, freeways and bridges has always fascinated Alice. She likes the texture of her printing paper, the feel of the metal plate, and intaglio tools in her hands. Although Alice feels very strongly that our personal environments greatly influence our lives, she finds people images distract from her total desired scene, and doesn’t include them in her work.

The only area of intaglio printmaking not satisfying to her



“Wires, Bay Windows and Birds,” etching, 6 3/4" x 9 5/8", 2006, Typical San Francisco scene of late 19th- early 20th century row-houses

is in the very slowness of the medium. Many of Alice’s prints incorporate “stipple” as a way of getting an aquatint texture. Her comment on the very deliberateness of her medium was the statement, “All I did today was poke holes in a hard ground,” (the way in which a “stipple” texture is achieved.) Her tonalities and subtle use of cross hatching are a hallmark of her work. Views that could be banal if done by a less skilled and observant artist become small gems. Most of her oeuvre is small in size, but large in interest and variety. It is also instantly recognizable. As a result of these factors, Alice is one of those few artists whose “day job” has always been her art.

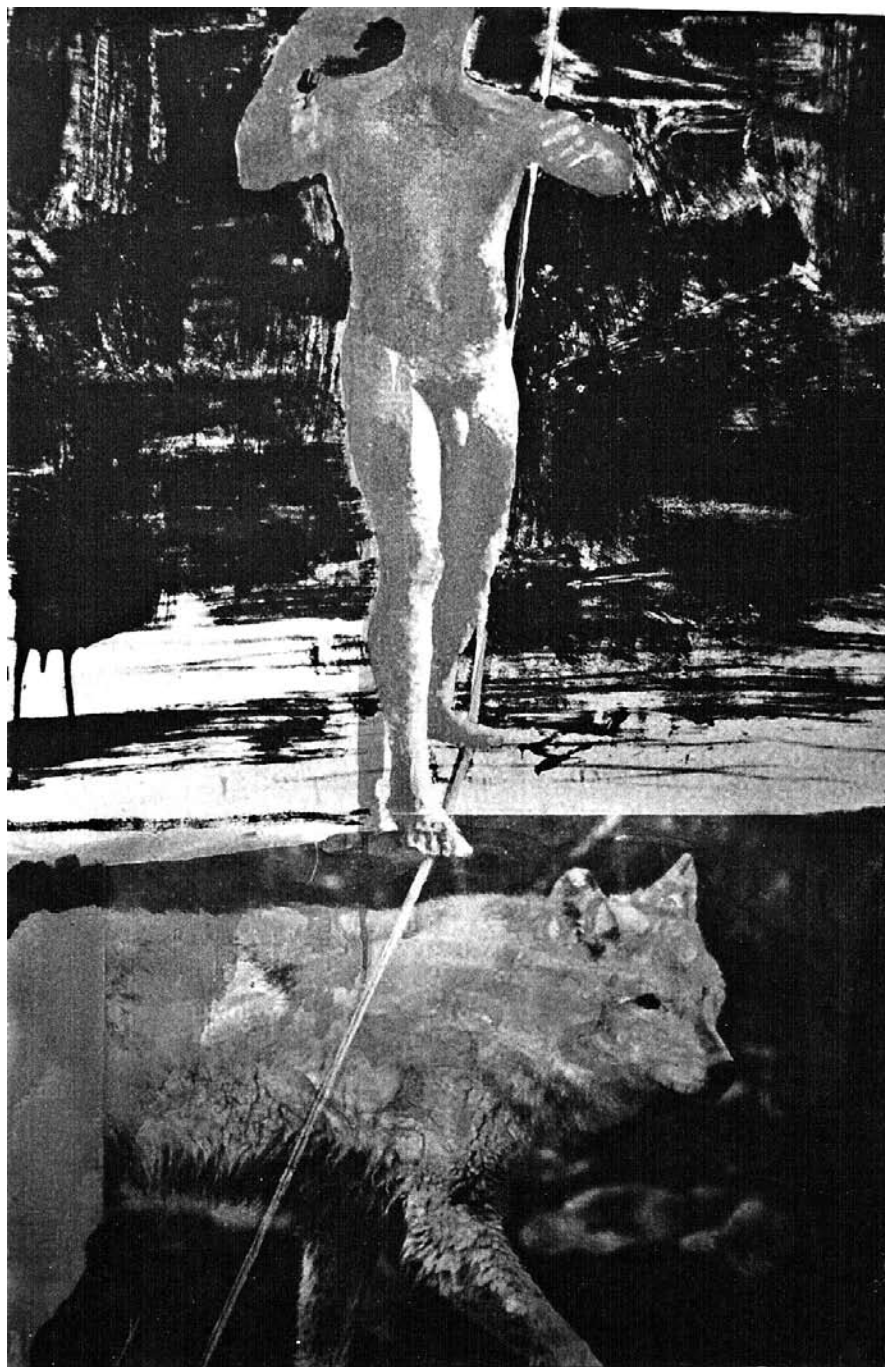
The artists who influenced and continue to inspire her include Edward Hopper, whose urban landscapes evoke melancholy and irony, and Rembrandt, master of introspection, subtle shading and cross-hatching, who used multiple methods of hand-wiping a plate to achieve his desired feeling and effect. Edvard Munch’s paintings of direct human emotions also speak deeply to her.

Now in her mid-sixties, Alice works steadily at the Graphic Arts Workshop where she is one of its long-time members and an inspiration to younger printmakers. Her work continues to be the focus of her life and to bring beauty and joy to those who view it.

George Woodward has a limitless curiosity and an unquenchable thirst for knowledge / education. As a child he played violin (although he could not read music) and created art (particularly painting). When he chose his major at college, Science, he had to leave music and art behind. He earned a Master's Degree in Embryology. Upon graduation he perceived the field as competitive and ruthless and he did not want to be a part of that world. Undecided as to what to do next, he took a philosophy and aesthetic course at Berkeley. The aesthetic course introduced him to the world of Fra Angelico, "sensuous tempera and gold leaf on a panel, with text on the wall," Renoir, "lush painting of two women and a big, black and white dog," and Munch, "stunning big canvases of blue and green bodies in the surf." These images inspired him, stuck with him, and gave him the strong feeling, "Oh, I want to make things like that!"

A required materials course, taught by Karl Kasten (he would become a lab assistant to Kasten), introduced him to the world of printmaking. But he was not yet hooked on the medium. Later when he showed a series of drawings with which he was very pleased, he wanted to sell them, but also wanted to keep them. Then he gleaned that printmaking would offer this possibility! He enrolled with the Ft. Mason Printmakers, in Eleanor Rappe's class. He did etching and monotypes. His works got bigger. And bigger. Feeling he got in the way of printmakers with his big work, he left Ft. Mason and established his own studio, with his own press. In time, his prints were too big for his press. He made multi-drop prints on plexi, using ceramic sculpture

tools, a stone, a baren, or his hand to transfer the ink. He admired the beautiful rich blacks that Pat Brandeis created in her prints



"Father Ways 4", monotype on photo, 40" x 26"

## GEORGE WOODWARD

INTERVIEW BY **PETER MCCORMICK** AND **JOE RAMOS**

works, he found images in books, enlarged the images using a copy machine and then directly collaged the photo image onto

and incorporated her style into his prints, working directly from the back of the print. Inspired by Anselm Kiefer's



the monoprint. Monoprints, particularly, offered him the painterly quality so important to him.

He noted, “going to school at the time of Abstract Expressionism, as I did by being at UC in the ‘50’s, gave me a lifelong appetite for a gestural approach to making art, and that shows up in my printmaking. That has often been in conflict with the (rational) control required by many printmaking techniques (e.g. where I started: etching and aquatint). Before doing monoprints as a

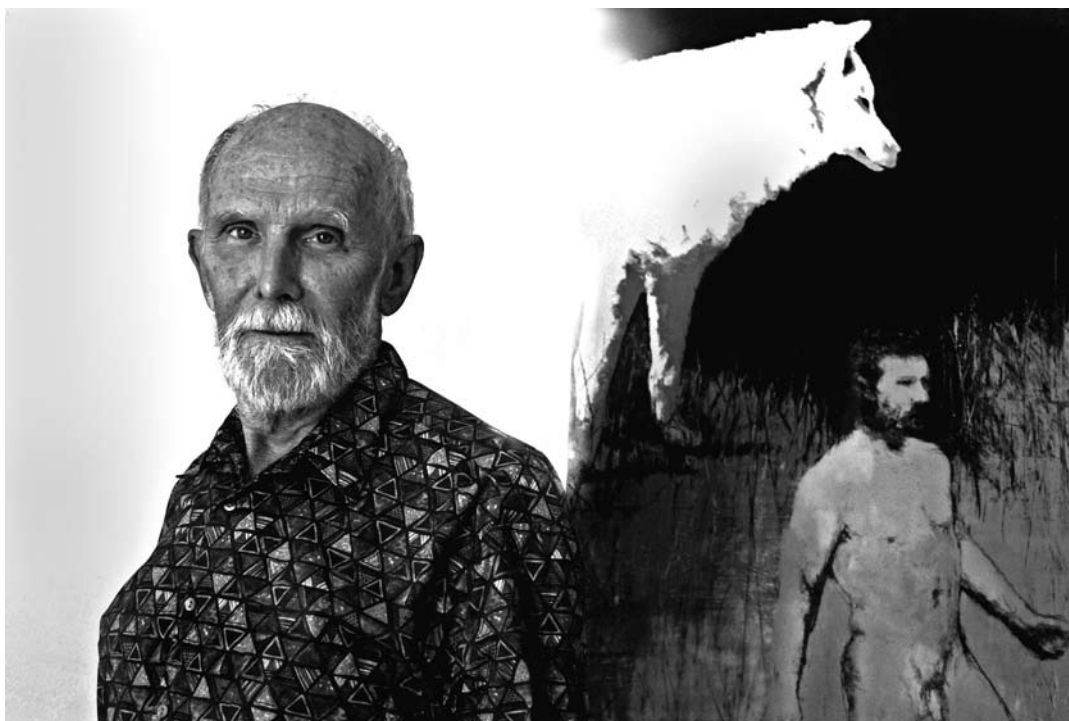


Photo of the artist by Joe Ramos

means to have some gestural freedom, I was inking my etched and aquatinted plates freely, not inking the whole plate surface.

I guess I even use gesture in composing music. I often crunch various musical phrases together (sequentially or on top of each other) to see what sound results. Sometimes I keep the result, sometimes not. The same with a print.”

Woodward’s prints examine the connectedness and non-connectedness of biological beings in nature, expressed through the emotionally evocative counterpoint of the wolf and the human. The choice of the wolf is “wanting the opposite of what you are. The wolf is a natural critter. Man is the urban human. I am attracted to the wolf because he has something I wish, in my own way; I had more of – Spirit. The male human came about because I’ve always liked working with the figure. In Abstract Expressionism, figures were forbidden. Just as I was leaving UC,

Bay Area Figurative was being done. It was standard that figures had to be female. And so I chose to draw the male.”

Woodward works in series, rather than editions. He said, “One image can comment on another, expand it, contradict it, etc.” His prints are dialogues that are arcane and harken contemplative musings of the oracle.

Woodward adds, “Kiefer’s influence has helped me in trying to present ambiguities. When I try to understand what’s going on around me, I always find multiple realities. To do honest work, I need ambiguity in my prints. Mixed media gives that opportunity: photo image vs. deceptive-painted image vs. obvious inky image vs. our mental constructs of the “real” world, our expectations, also flat paper vs. space, messed-up paper vs. expected, unobtrusive background for the ink. There are many ambiguities to employ.”

“BURNISHED COPPER, BLACK INK,  
THE ULTIMATE SURFACE, PAPER, THE POWER OF  
THE PRESS YIELDING AN INTRIGUING RESULT...  
THE PRINTMAKING JOURNEY.”

—Sandra Phipps MacDiarmid

# MARY TIFT

INTERVIEW BY JOE RAMOS

Recently a fellow member of the CSP Publications Committee spoke of Mary Tift as an interesting subject for this issue of the journal. Mary Tift, although now blind and in her 90's, "...continues to make prints in her mind and finds that they are getting better all the time because she doesn't make as many mistakes." Curious as to what sorts of prints Mary still makes in her mind, I offered to interview her.

A well respected and successful Bay Area printmaker and teacher for over thirty years, Mary's sight deteriorated so that she could no longer continue as a printmaker. Returning to her hometown, Seattle, Washington, decades ago, she retired to a senior complex near her alma mater, the University of Washington.

As a child growing up in Seattle's Queen Anne District, Mary was provided by her journalist father with an endless supply of paper and pencils brought home from his job at The Seattle Times. Her father called her a female Rembrandt because of her penchant for drawing.

Her first inspiration as a child to draw, she explained with delight, was the newspaper cartoon character Fanny Flapper. She would draw the roaring twenties heroine as a paper doll, designing a wardrobe and spending hours playing with her creations. Such prosaic origins of early inspirations to draw seem to be a common thread among many artists.

Her prints that decorated her apartment were bigger than I'd envisioned. The images seen in her show catalogues didn't do them justice or show their exquisite detail. She took great pleasure in all the hard work creating her prints. "Printmaking is ALL about process" she tells me.

Many of her still life prints showcase sentimental objects that

inspired her.

One beautifully crafted image, "Winter Pears" (1975), features her mother's cut crystal bowl. "La Diligencia" (1970) shows her father's cigar box.

In her work, I noticed elements of etching and silkscreen along with techniques I didn't recognize combined into one print.



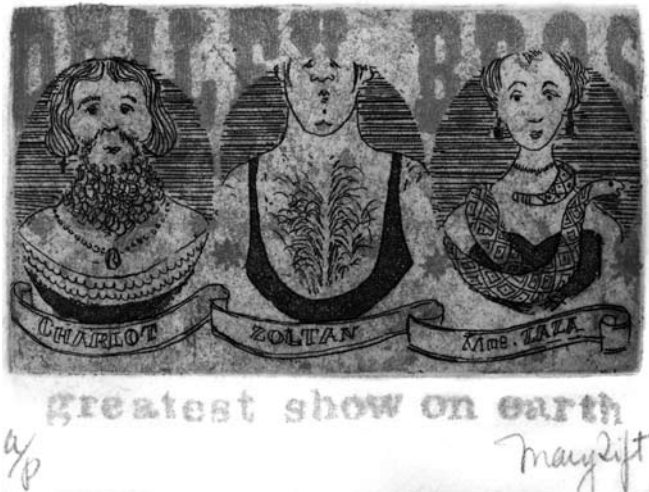
Photo of the artist by Joe Ramos

Such prints are hybrids of different printmaking techniques peppered with her own original elements. Many times when she couldn't find solutions from books or her fellow artists on how to fulfill her ideas, she would discover her own techniques such as the use of etching for lines in conjunction with silkscreen for expansive color fields.

One of Mary's greatest joys in printmaking was the discovery of a new technique using metal embossed elements in her work. This signature printmaking element gave her prints a distinct and unique quality.

She deeply etched zinc plates and then ran thin metal foil over the plates to create the embossment. By filling the back surface of the thin foil with modeling paste, she retained the deep embossment. These metallic elements were then cut out and positioned on her prints, creating a Byzantine-like quality. Since she found metallic inks unsatisfactory, she loved using these metal elements. Further expanding her processes, she often quickly immersed the embossed foils in acid to distress and alter their surface. At times the metal embossments were also given interesting patinas with the use of colorants. Mary experimented extensively to reach her

"Greatest Show on Earth," etching, rubber stamp, 2 5/8" x 1 1/2", 1968







"Class of '79" etching, silkscreen, embossment, 6 1/4" x 4 1/2", 1979

desired effects. The only limitation in her creative use of metal foil was that of keeping her imagery within the ten inch wide limit of the metal foil roll.

The print entitled "Fresh Fish," (1975) brought to mind my experience of the day before at Seattle's Pike Place Public Market, looking at row upon row of iced silver salmon with some fish being tossed about by fish mongers to cries of, "Freshly caught fish!" "Fresh Fish" is a simple composition of silver fish, wrapped in newspaper with Asian calligraphy. The newspaper was created using silkscreen and photo etching; the embossed collaged metal foil fish are over printed with silkscreen. Mary's love of metal foil embossments was a continuing inspiration.

She had audited a printmaking class taught by Nathan Oliveira where she learned lithography and silkscreen. At Oliveira's urging, she brought her prints to Gump's in San Francisco where she thereupon began a thirty-year gallery relationship. Her first edition of prints sold quickly; subsequent editions of her work were consistent hits that always sold. Gump's never pressured her to create prints with certain "salable" themes, but rather, let her choose her own imagery, thus allowing her to discover techniques

that gave inspiration to create further prints.

Mary's success in selling her images at Gump's attracted printmaking ateliers who wished to publish her work. She promptly refused them as she loved the hands-on approach of making prints and preferred her direct involvement in the print's creation from beginning to end. She relished every step. Her love of process and insistence on full control of her images made her, in my opinion, the quintessential member of the California Society of Printmakers.

As our interview came to an end, I asked her the one question that had inspired me to interview her. "What sort of prints do you still make in your mind?" I then sensed in her a sadness that had not previously been present. She did not answer. Then she smiled, and in her direct manner said she misses the process of making prints, the colors of her work, sometimes even forgetting what the prints looked like. Her prints, she said, "were like my children."

Later, my wife and I joined Mary for lunch. She ate her shrimp salad neatly and efficiently with her fingers and taking dainty sips of her salad dressing, ever inventive in overcoming problems small and large, just as she always did with difficulties in printmaking. I am inspired.

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The interviews were conducted by the members of the CSP Publications Committee

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“IT IS THE CONSTANT CHALLENGE OF  
THE STROKE AND SHADE TO CAPTURE  
EVER ILLUSIVE PRESENT AND REMEMBERED  
SUBSTANCE IN TIME AND SPACE.”

—Carolyn Autry



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